Tech Rider: **Mike Wiley Prod. 2025** (rev 2/2025)

goingbarefoot www.goingbarefoot.com

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PLEASE NOTE: *The following technical requirements are integral to the performance. If any of the requirements included cannot be met, please contact goingbarefoot or Mike Wiley Productions promptly via email or phone as noted below.*

For tech questions re performances by Mike Wiley, contact Production Manager Tracy Francis: cell 919.360.1750; email tracy@goingbarefoot.com. You will find a copy of this tech rider and the props/stage plot at https://www.goingbarefoot.com/toolkit_wiley.php

This rider is attached to and made part of the Agreement for Artist Services between goingbarefoot, LLC f/s/o Mike Wiley Productions, hereinafter referred to as the Artist, and the contracting Presenter, hereinafter referred to as the Purchaser.

Please read this rider carefully. It is an essential part of the attached contract for a performance by the Artist. By signing it, you are agreeing to supply the Artist(s) with certain equipment and working conditions that are necessary for the performance. Any breach of terms of this rider is a breach of the contract and may cause the Artist to cancel the performance, without releasing you from obligation to pay them.

Should streaming options in lieu of live performance have been elected by the Purchaser, terms and conditions conditioned upon Artist's physical presence at the performance venue generally do not apply, although ad additional Intellectual Property rider will apply.

Important issues for your consideration:

Host Venue Flexibility: While most of Mike Wiley Productions' touring works allow for a certain amount of flexibility in stage, venue & technical accommodations when required, it is essential that any adjustments to specs as outlined below are discussed and approved in advance. These adjustments should ideally be addressed at time of booking and should be noted in writing on the Technical Rider to be signed by the Presenter at time of contracting. Advance questions should be addressed to Mr. Tracy Francis, Production Manager as noted above. ALL venue settings must provide for convenient & safe access from audience-to-stage and return, as all Mike Wiley performances include some amount of voluntary audience participation as performers in the action occurring on stage. **Please send photos of your performance space if it is anything other than a theatrically-equipped performance venue.

Media projection: The organic nature of theatre & the creative arts means that changes and revisions can sometimes be ongoing in the continual development and enhancement of touring productions. For the eight touring presentations from Mike

Wiley Productions, presenters should presume that media projection WILL BE UTILIZED for all current titles available, whether the performance be a student version in a school setting or the full-length version presented in performing arts venues. Some productions, however, include more extensive media projection (still & video) than others. If quality projection capability is not possible in your venue, it may limit the titles that you may be able to effectively present within your space. Media projection is occasionally omitted for performances occurring in non-theatrically equipped spaces, including multi-purpose rooms or other flexible spaces. For these spaces, it is recommended that the production chosen be JACKIE ROBINSON orTIRED SOULS. Please make sure that we are aware of your projection capability during the time of discussing confirmation of a booking for Mike Wiley Productions.

Staging & props: For most of the touring productions, there are no specific measurements or exact scale specifications, particularly in regard to electrics, batten drop placement, cyc, scrim, etc. This is intentional, due to the variation of venues where performance may be presented. Information provided in this rider is based on optimum facility conditions. Some of the production expectations are flexible and can be tailored to the capability of individual facilities. Some are fixed and required. See the stage plot attached, noting specific set/prop items to be provided a) by the venue or b) by the artist, as indicated. These items are designated as used per individual title of the production being presented.

This rider is applicable for all productions as indicated below or noted on cover contract:
___ BLOOD DONE SIGN MY NAME
___ BREACH OF PEACE: Stories of the Freedom Riders of 1961
___ CHANGING SAME: The Cold-Blooded Murder of Booker T. Spicely
___ DAR HE: The Story of Emmett Till
___ JACKIE ROBINSON: A Game Apart
___ ONE NOBLE JOURNEY: A Box Marked Freedom
___ THE FIRE OF FREEDOM: The Story of Abraham Galloway
___ TIRED SOULS: The Montgomery Bus Boycott
___ special presentation: ***We Could Be Heroes***

1. Artist shall receive 100% billing on all advertising, posters, flyers, programs, tickets, etc. with the contracted show title as specified on the cover contract. A second line, beneath show title, should read A "Mike Wiley Production" or utilize a second line noting any other authors or adaptations as indicated on the cover contract.

2. Purchaser shall provide the following at his/her sole expense:

B. HOSPITALITY & LODGING: Performances usually involve a two-person company on-site - Mike Wiley plus a production manager. A couple of productions may travel with up to four persons. Presenter should provide light hospitality/catering at load-in for the company members traveling, plus the required meal-buyout at $25-per-person for company meals on performance days.

Load-in Hospitality:
Hot water for tea (with assorted teabags) and coffee, with sugar, sugar substitutes, honey, lemon, and milk. Additionally, 6 cans of flavored Bubly, La Croix or the like; 2 bottles Simply Lemonade, 1 bottle of available 'sports-drink' (flavored Gatorade); and a variety of fresh-fruits (not 'prepared') - whole apples, bananas, oranges, grapes and or blueberries, with an assortment of Lays chips, Cheetos, Doritos, Kind Bars, Trail Mix, etc. Minimum of six bottles of cold still bottled water should be provided.

Lodging:
In most instances, two hotel rooms will be required. Hotel rooms must have private baths and in-room temperature control and wi-fi, with minimal standards comparable to Hampton Inn or Holiday Inn Express. Whenever possible, hotel should offer an exercise room/workout facility (with such facilities being required for extended run/multi-day performance schedules.) All accommodations to be approved by Artist, with advance notification provided to Artist to include hotel name, address, website, phone and confirmation number. Bed-and-breakfast inns or private two-bedroom short-term rental accommodations are acceptable as a final option IF an appropriate hotel is not within convenient distance of venue. This option must be approved by Artist in advance of booking or confirmation. No shared accommodation settings permitted. Neither private home lodging nor Airbnb lodging that is not private space with private entrance and private bath is acceptable.

Dressing Rooms: One (1) clean and private dressing room, except for productions featuring an additional musical artist, when two dressing rooms are usually required. Dressing rooms shall be comfortable, well lighted, heated/air conditioned, and shall be within easy access to clean and private lavatories supplied with soap, toilet tissue and towels. A full-length mirror is required.

Artist Comps:
For public performances, up to five (5) complimentary seats are requested, in preferred locations, per show to Artist for his use. The Artist or their representative will contact box office no later than three hours prior to performance as to # of artist comps to be used. If no such notification is received by box office, Artist Comps held may be released. No artist comps are required for student shows.

Performance stage: Safe and securely erected stage with sufficient space and dimensions for Artist to perform safely and comfortably. Safe access to/from stage/audience is required.

Artist Transport: Purchaser shall provide all necessary local ground transportation for the Artist, if required. This includes, but is not limited to, transportation between the airport and hotel, and transportation between the hotel and venue. If the Artist is not met at the airport upon arrival, Artist shall have option of hiring transport to the hotel or venue, at the expense of Purchaser. When air transport is provided by Purchaser, airline tickets must be able to be modified to accommodate changes in personnel or itinerary, without liability to Artist.

Publicity Commitments: Purchaser shall not commit Artist to any personal appearances, interviews or any type of promotion or appearance without Artist's prior consent. Request for advance media interviews should be arranged through goingbarefoot and are always accommodated whenever possible.

Content: Artist reserves sole exclusive right to determine the content of the performance.

Language & historical context: In response to some educators' inquiries about language & content that might be utilized in some of the touring productions, including DAR HE, BREACH OF PEACE, BLOOD DONE SIGN MY NAME and CHANGING SAME, the following statement is provided. Please be in touch if you have specific questions.

MIke Wiley's documentary theatre productions are dramatically rendered stories based on historical fact. The dramas are presented with intention that they help to shine light and open dialogue by sharing stories of individual and events of human and civil rights struggles, strength, hope, failure, and accomplishment. These stories are part of

the American historical narrative. Occasional use of language or terminology accurate to an event's period or setting may be viewed by some as offensive or inappropriate — but by avoiding such language, the historical truth of the portrayal becomes less authentic. Thank you for your understanding.

Prohibition of filming/video/photography during performance: Purchaser shall not permit and will, to the best of its ability, prevent the recording, filming, taping, videotaping, photography of the Artist's performance or any portion thereof, without Artist's prior written consent. The manufacture, distribution, and/or sale of any and all souvenir items associated with the Artist or Artist's performance, without Artist's approval, is prohibited.

Payment/Settlement: Purchaser is to make payment to Artist's representative, according to the procedure and schedule outlined on cover contract, unless otherwise arranged and approved in advance. If payment is not made according to terms of contract, Artist has right to withhold performance without liability. Payments are to be in the form of certified or company check, made payable as specified within the formal performance agreement. Bank transfers may be accommodated when prior-arranged at time of contracting. Payment by credit card is not accepted. Purchasers may not indicate contractual payment to be made by mailed check – and then hand deliver said payment to the Artist on site. Contracted to-be-mailed payments are <u>to be mailed by Purchaser.</u>

Purchaser agrees not to, under any circumstances, deduct any monies whatsoever from the agreed upon payments to Artist under this agreement, including any state or federal taxes of any kind, with prior discussion and approval by Artist.

Cancellation by Artist: In the event of a conflict, Artist may cancel the engagement without liability, by giving the Purchaser no less than sixty (60) days written notice to such effect, if in order to render services for performance or activity relating to film or television.

Artist Indemnity: Purchaser shall indemnify and hold Artist(s), management, its contractors, agents, employees, licensees, and designees harmless from and against any loss, damage, or expense, including reasonable attorney's fees incurred, suffered by or threatened against Purchaser in connection with any claim for personal injury or property damage, brought by or on behalf of any party in connection with the engagement. Purchaser further agrees to provide public liability and workman's compensation (if required by Purchaser) with respect to this engagement(s).

Supporting Acts: Artist shall have the right of approval of Supporting Act or Acts appearing with Artist during engagement hereunder, and the percent of Billing for said Act or Acts; said approval not to be unreasonably withheld.

TECHNICAL SPECIFICATIONS

A. Performance Space/Access from house: Climate-controlled (performance) venue with a clear performing area (flat or raked) no less than 10'x10' minimum with a height clearance of 10' minimum. For all Mike Wiley performances, safe access into the house from the stage is required. The majority of plays by Mike Wiley include audience members brought to the stage during the course of performance. Central position for steps/access is preferred. A single set of choir risers or step unit can be utilized if necessary.

B. Staging: For theatre venues of 100 to 500 seats - flexible staging is possible for most productions. The performance can be done on a proscenium or thrust stage. If done proscenium style on a large venue stage, standard blacks (curtains) or standard flats are highly recommended to tighten the performance space. Artist approval is required for non-theatrical performance venues such as school flex-spaces or other rooms not inherently considered 'theatre' venues, flexible staging is also possible for these performance spaces. Audience must be able to be seated in front of performance area, not to sides of stage. Minimizing any external forms of light penetrating the performance area is highly recommended when possible. Mr. Wiley does not perform in gyms or similar settings.

C. Lighting*
Front Light - Warm and cool full stage washes
Back Light - Warm and cool full stage washes

*Production Management will advance the show and discuss additional lighting looks as needed. Please have specified washes rough-focused BEFORE arrival and technical rehearsal in venue. Specials and remaining lighting assignments can then be discussed in show advancement and focused with the Production Manager during the tech and load-in.

D. Multi-Media Option (absolutely *required* for performances of DAR HE, BLOOD DONE SIGN MY NAME, BREACH OF PEACE, FIRE OF FREEDOM, CHANGING SAME; *preferred* when available for JACKIE ROBINSON, TIRED SOULS and ONE NOBLE JOURNEY.)

Venue must have rear-view or front-view projection capability and appropriate cable connection, HDMI preferred; VGA acceptable (compatible w/ Mac/iBook laptop computer for power-point program use.) If the facility does not have appropriate HDMI cable for the projector to computer, please notify Mike Wiley Productions immediately. High-definition projector preferred if available with a minimum XGA resolution of 1024 x 768. Production does not travel with projector or screen, cyc or scrim. These must be supplied by venue.

E. Sound: Sound system suitable for size of venue is recommended. Use of venue's wireless mic system is preferred. One wireless mic required. Artist will NOT use a handheld, or over-the-ear, or forehead positioned microphone. If a wireless mic is not provided by venue, Artist PROVIDES WIRELESS LAPEL MIC for use with venue's sound amplification system. If necessary, ALL SYSTEM HOOK-UPS must be provided as well. VENUE must provide regular 20-AMP electrical service and standard outlet access. Please eliminate any outside noise as possible (fans, electric buzz, bells, etc.)

F. Crew: One crew member with a knowledgeable awareness of the technical equipment and equipment operation at the venue is required. At least one trained crew member needs to be available for tech rehearsal or tech preparation for all performances. Time of artist load-in is determined by specific production to be performed. This time can range from 60-90 minutes in advance of house opening – up to four hours in advance. Fly rail crew is necessary in order to install appropriate projection screen when available in 'fly' houses. One lighting operator and one sound operator required at load-in and show. These crew members are required to be fully available to Production Management as needed during load-in, install, rehearsal, performance, and strike. Artist's Production Manager will NOT be expected to operate any of the venue's technical gear.

G. Rigging: Rigging for curtains (standard blacks recommended if available) and stained-glass window (BLOOD DONE SIGN MY NAME), IF needed.

H. Load in/Set up Time: Arrival time/load-in depends on specific production being presented. This time may vary from one hour to four hours. For performances that occur in the evening: Depending upon the production, access to the performance space can be required at least four hours prior to the opening of the house (for example, if a house opens at 7:30PM for an 8PM start time, access to the space may be required no later than 3:30PM). All crew is required to be on site and available during this period. Load-in time suggested will be indicated on the cover contract. For school performances that occur in the morning or early afternoon, access to the space is most often required no less than 60-90 minutes prior to the opening of house. Depending on time of school performance, load in and tech may be scheduled for the prior evening. If so, all crew is required to be on site and available during this period.

I. Load out/Strike: Load-out/Strike usually occurs within one-hour after performance is completed. Dependent on production, full house crew may be needed for strike.

J. See Stage & Prop Plot attached: Note which items, if any, are to be provided by venue for your specific production.

Any proposed additional terms and conditions which may be affixed to this contract and rider by Purchaser do not become part of this contract until signed by Artist. By sole act of signing, Purchaser readily accepts all provisions of Artist's contract, regardless of any additions or deletions that the Purchaser may try to make.

AGREED AND ACCEPTED:

_____

PURCHASER

_____

ARTIST OR REPRESENTATIVE

REQUIRED:

Name of Lead Technician or Videoconference Administrator (for Streamed Events) (type or print) _____

Mobile phone & email for person note above)

_____

Venue type: Theatre/auditorium__ Multi-purpose room_ Church sanctuary____
Classroom __ Library ____ Other _____

Date signed: _____ **v010124**

goingbarefoot

MIKE WILEY PRODUCTIONS

www.mikewileyproductions.com www.goingbarefoot.com

Illustrative opening scene stage set photos by Tracy Francis, Mike Wiley Productions

JACKIE ROBINSON: A GAME APART

ONE NOBLE JOURNEY: A BOX MARKED FREEDOM

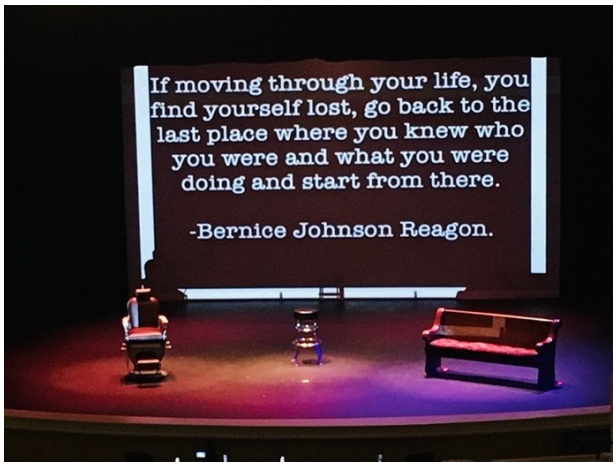
THE FIRE OF FREEDOM

CHANGING SAME

OPENING SCENE SHOTS, p. 2

TIRED SOULS: THE MONTGOMERY BUS BOYCOTT

BLOOD DONE SIGN MY NAME



DAR HE:
THE STORY OF EMMETT TILL

BREACH OF PEACE:
STORIES OF THE FREEDOM RIDERS OF 1961

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